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facturers of the Strathmore artist papers. They early realized the possibility of good drawing-paper being made in this country, and after a rather hard, up-hill fight against the foreign grades, have been able to convince the artist public that the United States can produce as good if not better stock than that imported. The International Jury of Awards, composed of some of the leading paper experts of the world gave the grand prize, the highest award, to the Mittineague company, which is a great honor for so young a concern. This is the second time it has received the highest award, being given the gold medal at the Pan-American Exposition.

* Over five hundred sales were made from the United States section of the fine arts department at the St. Louis Fair. This total exceeds the combined sales of all the foreign art sections.

* It was gratifying to many persons that Harvard University gave official recognition at its commencement to American pottery by conferring the honorary degree of master of arts upon William Watts Taylor, "sympathetic and successful promoter of a highly artistic craft, manager of the Rookwood Pottery, the best American contribution to ceramic art."

* The organization of the Arts and Crafts Society was recently completed at the Baltimore Hotel, Kansas City. The society has a charter membership numbering twenty-five. The officers elected: Edward T. Wilder, president; Fred Lyman, vice-president; Mrs. Noble Fuller, second vice-president; Mrs. Mark Gerard, recording secretary; Miss Minnie Ward, corresponding secretary; Mrs. Frank Burnap, treasurer; and Mrs. George Mathews, Alfred Gregory, and Mrs. A. J. MacDonald, executive board.



ART NEWS FROM THE OLD WORLD

The New Gallery, London, has again become a stronghold of art, and already rivals the Academy in influence. The International Society, under the presidency of M. Auguste Rodin, has disarmed prejudice and attracted public support, and its winter shows are the most interesting of the year. Not only are French, German, Italian, and American sculptors, painters, and engravers enabled to exhibit their work to the best advantage, but English and Scottish artists receive the impulses of creative power and breadth of style, and breaking away from habits and conventions, regain their individuality and freedom. The foreign work was less noticeable this year than it was a year ago, when M. Rodin's sculpture and M. Besnard's paintings were conspicuous features, but there was a marked improvement in the English exhibits. This is a most encouraging proof of the educational value of the society's work in London. The most

progressive men have been invigorated by the stimulating effect of these international displays, and are no longer content to work sluggishly and to repeat themselves in a narrow circle of achievement. They are less insular in their aims and methods, and paint and etch



PORTRAIT OF PRESIDENT ROOSEVELT

By T. Chartran

(See note on the Knoedler Galleries)

with broader and finer feeling. When the society was organized six years ago, the academicians sneered at it, and in the next breath had added significantly that Mr. Lavery was trying to force his way into Burlington House. The time has gone by for silly innuendoes like these. The International Society is now a recognized institution, which enables lovers of art to know what is going on in the world outside the Academy, and is improving the quality of English works

and raising the standards of public taste. The society by its work cannot fail to have a very salutary influence on all British art.

❖ A memorial to the valor of Napoleon's defeated troops was recently unveiled on the battle-field of Waterloo. It is Gérôme's "L'Aigle Expirant," or "The Dying Eagle," and is an impressive work of art by the famous French sculptor and painter. It marks the spot where the two battalions of the Old Guard, after the battle had been lost, stood their ground in square formation a short time, and stayed the oncoming forces of the victorious allies while "The Little Corporal" escaped from the field in the center of another square of the Old Guard. It is said that since the battle on that showery day, June 1, 1815, when the spirited forces of Napoleon faced those of the allies, no such number of persons had assembled on the field as on this occasion.

❖ The French government has bought for the state a picture painted by a young American, Miss Marie Powers, who exhibited at the Salon. This distinction carries with it permanent exhibition of work at the Luxembourg or other state galleries.

❖ M. Tony Robert-Fleury, president of the Société des Artistes Français, announces that plans will shortly be published for a home for aged members of the society. Almost a million francs (\$200,000) have been unanimously subscribed for the purpose. M. Robert-Fleury says that artists who have left the society need not worry, as, once a member always a member, and that the society is always ready to welcome back its prodigal sons.

❖ The two salons, Paris, were visited by more than 600,000 persons this year. The old salon took in about \$48,200, and the new salon about \$24,835.



THE NECROLOGY OF ART

George Henry Boughton, a member of the Royal Academy, and one of the best known artists in London, was found dead in his studio. A servant who went to call him for luncheon discovered him lifeless on a couch, his body covered with a rug. Mr. Boughton had been under treatment for several months for heart disease. Boughton spent his boyhood in Albany, New York, but was born near Norwich, England, about sixty years ago. He was brought to the United States when three years old, and began drawing before he was eight. He wrote that he "frequently was thrashed for making pictures in school." Then his brother beat the teacher, and that ended his schooling for a time. The boy later was sent to a business school to learn to be a book-keeper. He was a failure in that line, but taught the drawing-class there, although he himself never had been instructed in art. When eighteen years old he met